

BE UNIQUE WITHIN EUROPE

A Grundtvig Lifelong Learning Partnership 2013-15



Lifelong Learning Programme



Virumaa Art & Craft Society



GRUPP
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Grundtvig. Practical learning for adults

Launched in 2000, Grundtvig aims to provide adults with more ways to improve their knowledge and skills, facilitate their personal development and boost their employment prospects. It also helps to tackle problems associated with Europe's ageing population.

It covers not only teachers, trainers, staff and organisations working in the sector, but also learners in adult education. These include relevant associations, counselling organisations, information services, policy-making bodies and others such as

NGOs, enterprises, voluntary groups and research centres.

The programme funds a range of activities, including particularly those supporting adult learning staff to travel abroad for learning experiences, through exchanges and various other professional experiences. Other larger scale initiatives involve, for instance, networking and partnerships between organisations in different countries.

The specific aims of the Grundtvig programme are to:

- increase the number of people in adult education to 25 000 by 2013, and improve the quality of their experience, whether at home or abroad
- improve conditions for mobility so that at least 7000 people per year by 2013 can benefit from adult education abroad
- improve the quality and amount of co-operation between adult education organisations
- develop innovative adult education and management practices, and encourage widespread implementation
- ensure that people on the margins of society have access to adult education, especially older people and those who left education without basic qualifications
- support innovative ICT-based educational content, services and practices



The project Be Unique within Europe was realised with co-financing of European Commission in Lifelong learning programme in sub programme Grundtvig Learning Partnerships. Project started in 2013 and finished in 2015.

The official project title is Be Unique within Europe, but during the project development partners spontaneously started to name it BeUnique. Mostly this short version of the official title is used in relation to project activities.

Partnership consisted of eight partners:

- Gimnazija Jurija Vege Idrija – Čipkarska šola Idrija, Idrija, Slovenia, project coordinator;
- Kinesthetics-Learn by Doing-Cyf, Lanwdra, UK;
- Kantschool Artofil, Tielrode, Belgium;
- Virumaa Kunsti ja Käsitöö Selts, Rakvere, Estonia;
- Grupp ‘‘39’’, Ronneby, Sweden;
- Asociación Promotora del Encaje de Castilla y Leon, Tordesillas, Spain;
- Udruga Ekomuzej Lepoglava, Lepoglava, Croatia;
- Gozo Centre for Art & Crafts, Ghajnsielem Gozo, Malta (in 2014 was taken over by School of Visual and Performing Arts).

In January 2015 the Maltese partner withdrew from the project.

Project partners are all actively involved in different fields of handcraft. We share many common problems like isolation of ageing population, many of them with low self-esteem in this world of growing digital demands and a lack of individuality – everybody looks the same. On the other hand partners have a lot of unique skills and crafts to teach to help avoid these problems. Partners work in different fields of non-formal adult education and our hope is to reduce rural and urban isolation, offer to the adult participants, including those with learning difficulties or special needs and immigrants, the possibility to evaluate and raise the level of their non-formal knowledge, to develop social, artistic, manual skills and thereby raising their personal fulfilment.



The idea of the project was the fact that the need of beauty is always present in human life. As far as we go back in history, we find ornaments and adornments on everyday life items. Handcrafted items were developed out of the need of everyday life and were always taken out of the environmental possibilities. Europe offers a huge variety of living conditions, which influenced the development of many typical handcrafts. In order to fight against the disappearance of the local handcrafts and disappearance of local and national identities the motivation for the project was to research the diversity of EU handcraft traditions, to offer practical workshops and educational activities how to make handcrafted products, to work on their possible development in future, to exchange knowledge, to raise the number of mobilities for adult learners and staff.

In this project we designed unique handcrafted accessories utilising traditional craft techniques but orientated to contemporary demands.

We invite you to keep on going through the following pages to get to know familiar with partners and admire their project results.

They are unique. We wish to inspire you to be unique too!

All of our project partners work in different fields of non-formal adult education and our hope is to reduce rural and urban isolation, to offer to the adult participants including those with learning difficulties or special needs and immigrants, the possibility to evaluate and raise the level of their non-formal knowledge, to develop social, artistic, manual skills and thereby raising their personal fulfilment.



Lace School Artofil.

In October 2004 lace school Artofil started a private school for lace makers in Temse. Before that, teachers and students had been active for thirty years within the lace school of Beveren, but as the community decided to close down these activities, the decision to continue on a private base was quickly made! With over 100 students (only ladies at that moment) different groups and courses were set up. Beginners started with basic 'Torchon' lace, others specialized in different lace types such as Flanders' lace, Beveren lace, Duchesse, tape lace, flower lace or contemporary lace. Nowadays we are proud to tell that a few male students have joined our courses.



The aim of our school is to promote the precious lace that Belgium is so famous for, not only in our own country but far beyond our borders, in Europe and all over the world. We can achieve this aim through exhibitions all over the world, by giving seminars and workshops but also by taking part and learning from others nationally as well as abroad.



Once upon a time, lace making was a very important business in Belgium. Our country was famous for its flax and the linen made out of it. Flanders counted many weavers and the textile industry was booming. Lace was made in the whole region and exported all over Europe to royalty, clergymen and nobility. The young and the old (and everyone in between) sat behind a lace pillow to earn a little money on the side. From one type of bobbin lace developed different sorts of lace, sometimes named after the region where it was made, sometimes named after the place where it was exported to. The lace industry declined with the industrial revolution: women got better paid when working in factories. Machines started to produce lace, which was not so beautiful in the beginning, but much cheaper than hand made lace. Later on machines made lace that was very hard to distinguish from 'the real thing' (even for a lace maker) and that could be very enticing.

Nowadays lace making has become a pastime, but the fact remains that it is a craft that belongs to our heritage. We must

take care that techniques, patterns and knowledge are safeguarded for generations to come.

Here European projects and for our institution especially Grundtvig programmes can play an important role. Only a few students seemed interested to participate in the 'Be Unique within Europe' project when we first presented it during a special meeting. But very soon the word got round. For every local meeting we counted more and more interesting contributions. At first we spoke of one little black dress to present at least three accessories. But as the project grew, students came with more propositions. Every lesson turned into a brainstorming session, discussing colours, materials and patterns. Our students didn't want to stick to one dress or one colour: they offered the idea of more dresses, different colours, for festive or daily use. Accessories went from jewellery to jackets, bonnets, bags, shawls... In fact it was very hard to choose pictures for this presentation as we counted so many contributions, often single pieces, sometimes matching items. Even our male students started lace making for fashion, for their wife or daughter and there were individual contributions as well as group work.

The fact that this Grundtvig project provided workshops during the partner meetings for the visiting partner institutions made it even more interesting for our students to take part in the mobilities. We proposed 24 mobilities in the application form but when this project is over we'll have managed more than double this amount! And still it is a pity that, for whatever reason, some students cannot take part in these cultural exchanges. For them the visit of the international partners to our organisation is a highlight. We invited them to help with the special workshops that we organise during the Belgian meeting for our visiting partners.

Furthermore we wanted to offer all students a possibility of having



different workshops 'at home'. We organised a two days workshop 'hat making', a special course 'lace pattern design on PC' and a 6 days workshop in typical 'Rosaline lace'.

The impact of the project on our staff and students is remarkable: the subject was quite lace related and fashion seemed to be an important issue in this project. Every lesson turned into group discussions. Besides the normal courses small groups worked together on this project and helped with sewing, researching, exchanging materials. They went together to exhibitions and museums to look for new ideas. As a matter of fact, we can say that this project has strengthened the cooperation between students and staff and this not only during classes. At the beginning of the project students wanted to receive a ready made pattern to work with but soon they evolved to elaborating their own idea. Staff encouraged the students to try out and look themselves for new designs or ways of use. Every class there used to be one student or another to present a finished item that then was admired by the others. The enthusiasm grew and lead to other new ideas and patterns. Sewing sessions were organised, students helping each other and inviting them at home to share experience and machinery.

The different workshops abroad and at home result in combinations of lace with other techniques that we learned of during this partnership, such as felting, macramé, the use of glass beads and metal...

Our students are now working to finish all their plans before the meeting in Belgium, where we organise a great exhibition. All partners will be present with their special craft and we are looking forward to show our students' work!





Udruga Ekomuzej Lepoglava.

Association Ecomuseum of Lepoglava (Udruga Ekomuzej Lepoglava) was founded in late 2011, and the primary goal and purpose is to evaluate, research, preserve and transfer, as well as interpretation and presentation of the local natural and cultural heritage (tangible and intangible), and promoting, evaluating and organizing other forms of culture and creative expression in Lepoglava. We are also working on various projects for culture and tourism in Lepoglava.

Ecomuseum of Lepoglava is head organisation for cultural heritage in Lepoglava. We have around 50 members and an average of 3 employees. Ecomuseum is first organisation in Croatia that managed to employ women through government employment measures.

Association main focus at the moment is Lepoglava lace. We are working on preserving of Lepoglava lace through courses and other activities, and as of 2012 we are responsible for organizing International lace festival in



Lepoglava.

Each year we implement at least three international cultural exchange programmes. From the 2011 till now we have successfully implemented over 20 projects alone and as a partner on project. We have also established courses and workshops for preserving knowledge of Lepoglava lace through support of Ministry of culture.

Be Unique project was very important to us as we gain new knowledge through project for our members. Project also provided promotion for handcraft especially Lepoglava lace. By creating dresses and accessories from lace we have managed to find new possibilities for implementation of traditional lacemaking knowledge. Knowledge gained on this project will be very useful for future projects. Our staff and students, which are mostly women in various age groups, got possibility to learn new things, skills and different handcraft techniques from different European partners, they met new people, different cultures and traditions, and in general they got the possibility for socialise with different people.

Ecomuseum is represented by Dejan Bjelivuk as president and project manager, on this and many other projects, and by more than 20 members which were working on this project. Our members that have worked on the project are:



Zoja Dubovecak, Ivka Drusko, Stefica Dubovecak, Ankica Skvaric, Stefica Spiljak, Biserka Brezni, Stefanija Kuca, Suzana Jezovita, Vanja Petak, Vesnica Jezek, Ana Cretni, Ruzica Kucar, Emil Tkalec, Nevenka Borovec Kihac, Vesna Brkovic, Gordana Vrtar, Josipa Rudec, Ljubica Kisicek, Melita Slivar, Ljubica Zunar, Stefanija Zulicek, Djurdjica Pavlekovic, Slavica Kucar.

Through this project, members of Ecomuseum are working on unique handicrafts, bobbin lace, crochet, sewing and making jewellery from various materials and so improve and apply their knowledge and skills. They are also developing and design new and modifying older handicrafts traditional techniques.

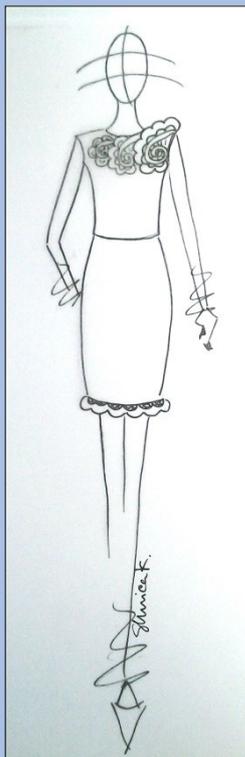
Inspiration for the little black dress was solely Lepoglava lace that is unique handwork in our area and beyond. We have used baroque motifs from an existing template and modified them and adapted to the selected cut of the dress. They are made of a cotton thread in warm red, orange and yellow colours that rise in its colours and so sewn to the dress show growth, awakening and sunrise.

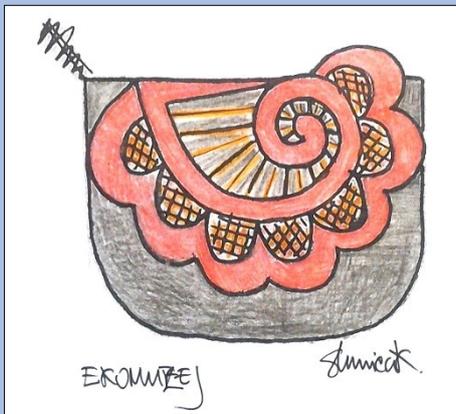
Accessories are made of various techniques, bobbin lace, crocheting and Fimo mass which are together incorporated into a single unit. Some are made of bobbin lace inspired by floral and Baroque motifs of Lepoglava lace, and mostly cotton yarn was used in different colours and in traditional white. Necklace



were made combined crochet and lace bobbin as two traditional techniques of the area as well as a set of jewellery in black and white from Fimo as contemporary art of jewellery combined bobbin lace as traditional technique.

The desire of the association is for members to design and build accessories and clothing, encourage them to modernize various traditional handicrafts and set and solve the problem of combining them.

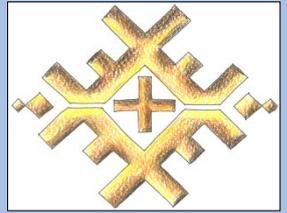




Virumaa Art & Craft Society. Virumaa Art & Craft Society was established in 1999. It is a non-profit organization that brings together regional folk art and craft organizations as well as individual craftsmen and -women. The aim of the Society is to value, preserve and develop the traditions of Estonian handcraft and treasure the regional characteristics of these traditions. The Society works to preserve folk craft and cultural phenomenon as well as source of subsistence.

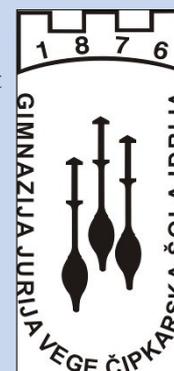
Virumaa Art & Craft Society represents and unites individuals and organizations connected to handicraft in Estonia and in the rest of the world; organizes handicraft fairs, workshops, courses, competitions, exhibitions and various other activities, also publishes information materials. In Summer 2007 we organized with Estonian Art & Craft Union the International Handicraft Camp where adult people from 7 countries could learn different crafts. We have been connected in adult teaching programmes "With handicraft to work" in cooperation with Estonian Academy of Art, Viljandi Cultural Academy and Estonian Art & Craft Union.

This project „Be Unique Within Europe“ has given us many new contacts and good experience in the field of handicraft. We have seen different European cultures and learned a lot in workshops. Developing our own skills we can share this knowledge with many people in our country.





Čipkarska šola Idrija. Idrija Lace School (Čipkarska šola Idrija) was established in 1876 and has been operating since then without interruptions. That makes it the oldest and by the number of students the biggest lacemaking school in the world. It is organised as an internal organizational unit of the Gimnazija Jurija Vege Idrija secondary school.



Idrija Lace School is the main provider of bobbin-lacemaking education in Slovenia. Different non-formal educational programmes are provided for children, youngsters and adults. Mostly focused on making hand-made bobbin Idrija Lace which is a representative handcraft in Idrija and surrounding. All together more than 500 students per year are learning to make and they are making Idrija Lace.

The staff in the school is always looking for different ways how to make vocational education interesting to attract people and to preserve it from disappearing. It's not enough just to give lessons how to make Idrija Lace. This can quickly become boring as making hand-made lace is a time consuming handcraft. Their efforts result in nine successful (one awarded on national level) already finished EU international project, numerous promotional activities, expert work in reconstructing and preserving old laces and a special importance is given to development of new designs, new laces and articles with laces to suit the demands of today's life. We are very much aware that old traditional handcrafted products must adapt to the demands of modern society, because this will make them to be "wanted" and enable traditional handcrafts to survive. Idrija Lace is one of them.

Beside above mentioned Idrija Lace School offers visitors an exhibition of real masterpieces of Idrija Lace made by our youngest students – children and youngsters aged from 6 – 18 which are taking classes in Idrija Lace school as their free time activity. The school also provides equipment and materials for making lace, lacemaking patterns, books with lacemaking instructions and a range variety of high quality products including hand-made Idrija Lace.

Being a partner in BeUnique partnership left an important impact to school activities, to adult learners and staff. With the project activities we promote traditional local Handcraft – making Idrija Lace, raised the level of interests for hand crafted articles, made lessons very attractive, gained lessons important for future educational activities, we got familiar with other partners handcrafts and traditions, we learn a lot about different European countries and cultures, exchanged educational practices, discuss about similar problems that we have and try to find solutions, we made adult learners – women, mostly above 50 years old, to be active, to socialise, search for their talents, learn new knowledge and skills, all together made them raise their self-esteem. Adult learners learn a lot about European handcrafts, but they got a lot on their personal level too. Even there was more than 30 years between the youngest and the oldest adult learner, the work in project activities



connected them very much and they are longing to continue their cooperation and socialising after the project.

The group of adult learners in the project team consisted of 16 lacemakers from different parts of Slovenia: Nada Babič, Marjeta Bogataj, Zdenka Bogataj, Aleksandra Frank Staniša, Mira Guzelj, Andra Jereb, Majda Jurkovič, Milena Kalan, Danijela Kočila, Vera Kostanjšek, Zinka Pečelin, Aleksandra Pelhan, Zmaga Raljevič, Saša Rasket, Draga Sedej and Aleksanda Šeme. Their work was steered by staff members from Idrija Lace School: Maja Svetlik – designer, Stana Frelj – lacemaking teacher and Metka Fortuna – project coordinator. Some project activities were realised in co-operation with Faculty of design, an independent higher educational institute from Trzin.

The most of the time during the project lifetime was devoted to educational activities. Learners and staff were taking part in many educational workshops, testing different materials, searching for a good and interesting colour combinations, thinking how to give “life” to their final products. Some workshops were devoted to specific lacemaking techniques or elements, but the final hand-made lace accessories were finished by learners themselves at home on the base of knowledge, skills and experiences gained through the workshops.

Workshops on the local level were on the local handcraft, but at the project meetings partners prepared workshops of their traditional handcrafts and we all took part and come home with new experiences, sometimes with new hand-made products.

We got some new skills and knowledge how computers and virtual clouds can be helpful, some of us were just because of the project activities encouraged and started to learn and use e-mails.

Mobilities to project meetings were equally important as educational project activities. In-formal learning when traveling and staying abroad was never boring. Imagine your self being over 50, not speaking English and traveling abroad for the first time and with plane – this can be quite an



adventure! Many discussions appeared about differences in the way of life, culture,...

Each project meeting was accompanied with an exhibition of typical local hand-crafted items. The best part was making dresses and accessories. Project aims were to make one black dress per partner, made up on a common pattern designed by project partner from Malta, and at least three hand-made accessories using their traditional handcrafts per partner. Our enthusiastic team made three dresses and over 30 accessories. All our accessories include hand-made Idrija lace.

In the next pages we are presenting our black dress, two additional dresses and many, many unique handmade hand-made Idrija Lace accessories. Results are absolutely worth to be proud of them. And an important additional value – with a few exceptions models on photos, presenting project results are not hired, they are adult learners from the project team themselves. Difficult to measure, but we felt their progress of personal growth.

It is said by fashion historians that Coco Chanel imagined a little black dress in order to create a lasting piece of clothing, diverse, of simple and classic cut, without any special peculiarities, available to a widest market possible and of neutral colour. She decided for black. She said that every woman must have it in her closet. And little black dress became legendary. And we have endless possibilities to create jewellery and accessories in order to change the styling of a little black dress.

Our hand-made fashion accessories were developed and made to emphasise our main attribute – hand made Idrija Lace. Traditional craft oriented to contemporary demands.

Hand-made Idrija lace in added to a little black dress in terms of less is more – made from chosen colours or with fine metal sparkling threads to make the structure of silk more gently and to emphasize the femininity. When developing ideas and making certain accessories we remind faithful to the narrow tape Idrija lace, which is a recognisable Idrija lace technique. With others we tried to use other - harder



materials and we wrinkled lace to create 3D accessories and add a fresh look.

There were two levels of making hand-made Idrija lace accessories for a little black dress. In the first level learners made laces upon lacemaking patterns and instructions given by Maja Svetlik, designer in Idrija Lace School. In the second level learners created and made in lace articles upon their ideas, wishes and needs. Their work resulted in copyright products adopted to the needs of every learner.

When creating the dress named "Scopoli fairy" we were oriented to rich science - botanical heritage of Idrija. An important and recognisable impact to this part of Idrija heritage was given by the famous naturalist Joannes Antonius Scopoli (1723 – 1788) native from Cavalese in Tyrol. In between 1754 – 1769 he worked in Idrija as the first permanent doctor in Idrija mercury mine. He was leading the way of occupational medicine and he thoroughly researched the Slovene flora and fauna, testified in his numerous scientific results, books, drawings and samples. Our intention with the Scopoli fairy dress was to create a basic dress and use hand-made Idrija lace accessories to create different appearance of the dress and to enable dress transformations for different roles which are important for our life.

Accessories are looking back to their original appearances in the past. But their execution in different techniques, different combinations and materials are telling the story about richness of botanical heritage preserved in Idrija and its' surrounding. Colours are describing the period of a year when accessories were executed. Scopoli fairy treats us with many shades of coloured combinations and at the same time like a fairy godmother keeps an eye on health of Idrija miners.

ICEBREAKER. Fashion creation "Icebreaker" was developed in winter time and reached the final stages at the time of natural disaster when our land was caught in ice. But the light from the creation broke the ice and brought positive vibrations.

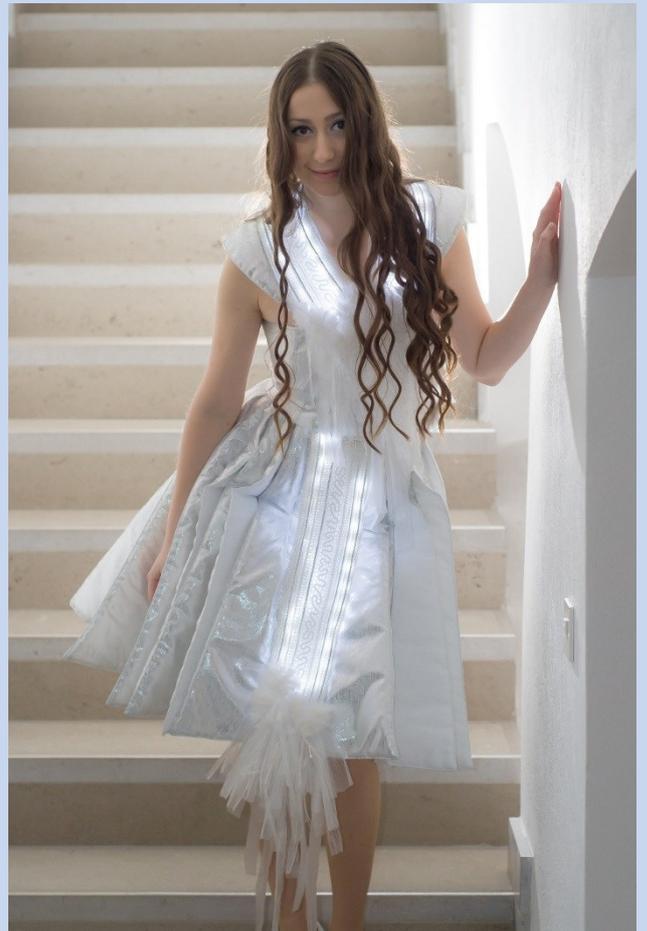
"Icebreaker" combines skills and knowledge from the past and plays with materials from the future. The creation includes hand-made bobbin laces. Laces look like traditionally white, but includes also materials which were not traditionally used for making lace. Beside cotton thread, lace is made of wool, lax, stainless steel, plastic tapes and recycled bags, which are used also as a decorative endings.

Lace pattern is adjusted to the materials. Simple tapes to suit the material demands. Lace is hand-made bobbin lace, made of using the techniques of Idrija lace, such as cloth stitch, divided cloth stitch and



narrow tape Idrija lace to emphasize the origin of Idrija lace. Lace in the upper part of the creation is used as a collar, whereas lace in the bottom part of the creation recalls to apron.

Our thoughts were playing with thinking if we'll still use natural materials in the future or we'll search for materials that can be recycled and consequently give to laces different images, different purposes and options. What about the craftsmen – are we intend to go hand in hand with modern technology or our intentions will go back to clean and unspoiled nature?



The Asociación Promotora del Encaje de Castilla y León.

The Asociación Promotora del Encaje de Castilla y León was born in the year 1990 with the aim of recovering the historic native lace traditions of the region of Castilla y León which had disappeared in costume and trousseaux and in domestic and liturgical lace. New programmes for the study of lace technique, design and history have been created in which people from all the region of Castilla y León have taken part, men as well as women.



Natividad Villoldo, now retired from state administration, studied lace and created the private lace museum the Museo y Centro Didáctico del Encaje de Castilla y León in Tordesillas with a branch also in Villar del Monte (León). It is incorporated into the system of museums of the Junta de Castilla y León and now contains about 30,000 catalogued lace items and a specialized library of more than 15,000 items which is at the disposition of the members of the Asociación del Encaje. The teachers are Natividad Villoldo Díaz and Juan Carlos Posada Pérez.

Juan Carlos Posada, a teacher in a local school who also teaches lacemaking in the Asociación del Encaje, has given special importance to contemporary design in order to encourage lacemaking to evolve, and is also active in the publishing programme of the Asociación which includes a professional journal entitled "El Husaño", as well as exhibition catalogues, posters, and so on.

The Asociación organizes international conferences every two years of which thirteen have so far taken place, as well as national and international exhibitions, lectures, seminars and so on.

The branch of the museum in Villar del Monte is located in a rural area much depopulated since the emigration of the 1950s and nowadays with scant means of livelihood, and we seek to encourage the teaching and revival of the lacemaking tradition which previously and in living memory used to exist there, with the possibility of recreating a way of life for persons who would like to return to their place of origin. We are also actively reviving the growing of centeno (rye) from which previously fine basketwork was made. The project BE UNIQUE has had a strong and positive effect on our Association, and it has reinforced cooperation between all the partners in the project. We have all had the same aim and we have overcome the obstacles that presented themselves in each work. It has been a constant challenge and we have achieved the objectives.

The project BE UNIQUE was presented in October 2013 in Tordesillas in the headquarters of APECYL in the Museo y Centro Didáctico del Encaje de Castilla y León and in its branch at Villar del Monte (León). 19 participants came from all the countries which are taking part in the project. Most of the members of our own



association also took part in the various events such as courses, exhibitions, lectures and trips. Others came from other institutions, for example anthropology researchers and lecturers from the University of Valladolid. The media have also shown interest in our project with both the press and television covering our work on several occasions.

We knew from the very first meetings to discuss the work which we were going to undertake, that a principal difficulty of the project was going to be the lack of time to carry out the detailed techniques which need very many hours of work and specialized techniques. All the designs and finished works have been our own exclusive and unique creations. However, despite the great difficulty of many of the chosen works, all the objectives of both teachers and pupils have been accomplished.

We have applied to pieces which are very much of today, historical techniques of our own region from the sixteenth and seventeenth centuries. On finishing the project, and on the occasion of the XIII Congreso Internacional del Encaje de Castilla y León which will be celebrated in October 2015, we shall present in an exhibition all the works which have been accomplished within the project in our own association and in the other countries. We believe that it will have an impact because we shall display our lace in fashion accessories, which will be a novelty in the world of fashion today.

The lace varieties which we have chosen to use for those fashion accessories are some of the historical ones of Castilla y León: *pasamanerías* (these historically precede lace), *frisado de Valladolid*, *rapacejos* which today are called *macramé*, mesh, numeric lace with bobbins, and *blonda de imitación* or on tulle.

In our project we made four outfits with their lace accessories. Everyone who took part in creating the works fulfilled their tasks efficiently and we thank everybody.

Our first dress had short sleeves with the accessories made using “Frisado de Valladolid”, that is a lace of the sixteenth century created in the houses of Santa Teresa de Jesús and carried out with gold threads and polychromatic silks. The accessories were a shawl, handbag, purse, hair ornament and collar. The dress was designed by the school in Malta and made by Carmen Fidalgo. The accessories were designed by Natividad Villoldo and made by M^a del Pilar Verdejo, Cecilia González, Ludivina Palacios y Dolores Fernández.

Our second dress was made by Diana Francisco with ottoman weaving and the accessories were made using "rapacejos" technique (macramé), an arab lace which was made in Castilla y León from the thirteenth to the sixteenth centuries. For this dress, the accessories were a hair ornament, collar, handbag, purse and belt and were designed and made by Natividad Villoldo. Mercedes Benito made the purse.



Dress number three was a Goyesco costume consisting of a short jacket (torera) and a skirt in the shape of a toreador's cape in pink natural silk. The costume was designed and made by Carmen Fidalgo in the *Aula de Diseños y Moda CEPA VILLA DEL DUERO* of Tordesillas under the supervision of the teacher Elena Pérez. The ornaments of the costume are in pasamanería, a technique which preceded lace and which has been used in our comunidad from the fourteenth century as an ornament in clothing. They were designed and made by Natividad Villoldo and finished with two collars and a brush in pasamanería made by José Llinares, Daniel Iglesias y Dorinda Piñeiro using braids and jet. Other accessories such as the lace shawl, bag and hair ornament were made in numeric bobbin "Vía de la Plata" lace, a technique from the sixteenth century and were designed by Juan Carlos Posada and carried out by M^a Carmen Vaz, Ludivina Palacios y Juana Morales.

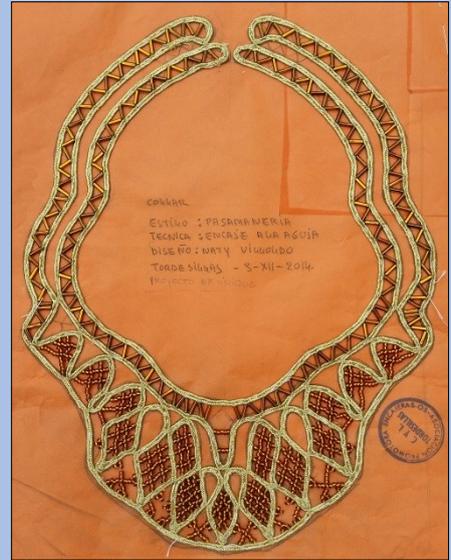


Our final dress was made with an old mantilla of black lace and two shawls, a bag, shoes and hair ornament which were rembroidered with tulle or imitation lace. This technique imitating bobbin lace began at the end of the eighteenth century when mechanically made tulle first appeared. It imitates the designs of lace as well as the actual work of lace on tulle. The designs and technical direction were by Natividad Villoldo, carried out by; shawls: Juana Morales y M^a Jesús Sastre, bag and shoes: Rocio Peña, headdress: M^a Jesús de Miguel.



In all 21 accessories were made using different techniques, materials and designs and 36 people took part in the meetings, courses and cultural trips. The workshops, cultural interchange and the friendship which occurred among the participants was very important and has given rise to many new skills and greater closeness and warmth towards the countries which were visited.





Grupp 39. Grupp 39 is a Cultural association for women. The members come from different parts of the world and from Sweden and they talk different languages, have different backgrounds and traditions. It is the Swedish language, the interest for Sweden, the world and handicraft that get people together. We use to say that we gather the whole world in one room.



The group meets, embroiders, press fabrics, snarls and talks. The association is a part of Folkuniversitetet and it is based on adult education, lifelong learning program with free participation and that you, no matter of age, background etc can come and join if you want to learn new things and you can also teach others what you know. It is a platform for individual development. The goal is to see potential in the women and help them to bring out their experience and competence.

Everything started in 2006 when Blekinge county handicraft association did a project called “We need to sew-colorful embroidery gives colorful meeting”. This was an integration project for women and it was in cooperation with Kulturcentrum in Ronneby and the museum of Karlskrona. The goal was to use the textile inheritance as a base for social fellowship and togetherness in between Swedish women and women that immigrated to Sweden from other countries. The project was very well treated and attracted more partners as labor-and integration market, Language school and Employment Agency. Today all of them are cooperating but it is Folkuniversitetet that has the responsibility for the association.

The association is open for the public. Everybody is welcome. Grupp 39 is together with Folkuniversitetet arranging study circles in different subjects as handicraft in different areas, basic computer science, social science, health etc. We also arrange lectures with different themes. In fall 2014 we had lectures with the theme design together with Folkuniversitetet and Kulturcentrum in Ronneby with support from

Linnéuniversity in Växjö. We had different workshops for the public that our women held in the libraries in the counties of Småland and Skåne. We showed different technics that we worked with during the Grundtvig project. One of our women, Asha Ahmed Dahir from Somalia held longer courses for the public in Ronneby. The courses and the workshops where

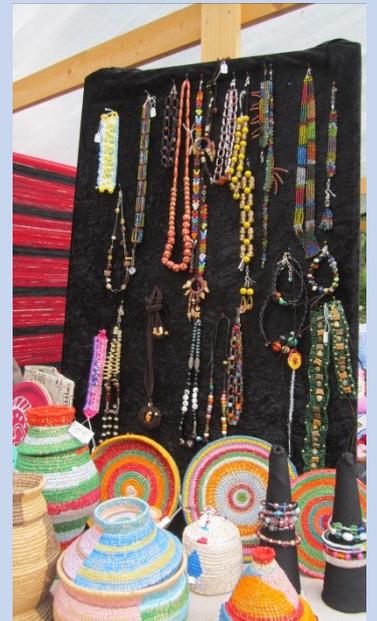


very appreciated. And the Blekinge county newspaper recently came and made a reportage about us, our participation in Grundtvig and our courses and workshops, which resulted in a whole page just about Grupp 39. Before that we had other reportages in the newspaper also, so the interest from the mass media has been big.

We had many exhibitions during this period in different towns nearby. We also invited other teachers to come and have workshops for us. We had workshops in Shibori, Fashion design, working with silver threads, working with leather, Blekinge county embroideries, knitting, crochet, use you fantasy when you chose colors. So it has been an exchange. We for example showed the public technics like weaving with hands from Africa, binding baskets, bags and jewelry from grass and thread, Flower and paste technic (a sort of batik) Screen printing, embroidery, making jewelry from thread, pearls and leather.

Being a partner in Be Unique partnership for Grupp 39 has been a very interesting experience. The group has learned a lot and developed their skills. We learned very much about other handicraft traditions in Europe and about arranging meetings and activities, also about teaching and different pedagogical methods. We also got to meet other European cultures and got the chance to be a part of working together with others and learn so many new technics. All this knowledge raised the self-esteem.





Kinesthetics. Crafts Alive & Origin. Kinesthetics.Cyf is a small company made up of retired educators and artisans who have worked together over the last few years to broaden the awareness of Europe for the over 50s in Wales. We believe that life, especially with regard to what we wear, can be made more colourful and rich by the inclusion of unique pieces of art and design. In the Be Unique in Europe project we have illustrated this by working together with local designer-makers whose work can be found in the craft cooperatives of Crafts Alive and Origin.



CRAFTS ALIVE is a unique non-profit making co-operative shop in Llandeilo run entirely by the local craft community. This is our 23rd year and we have over 40 local artist and artisan members.

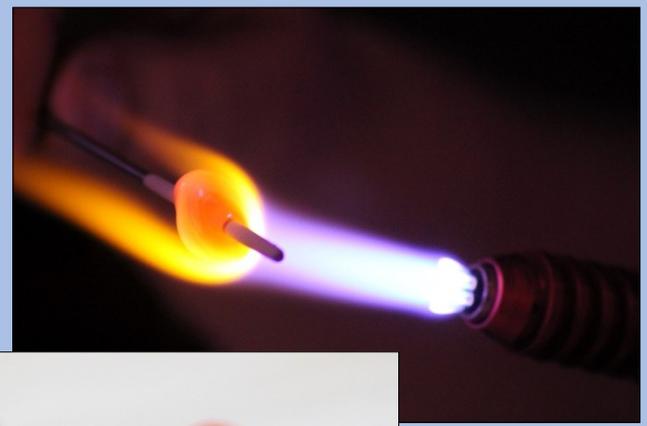


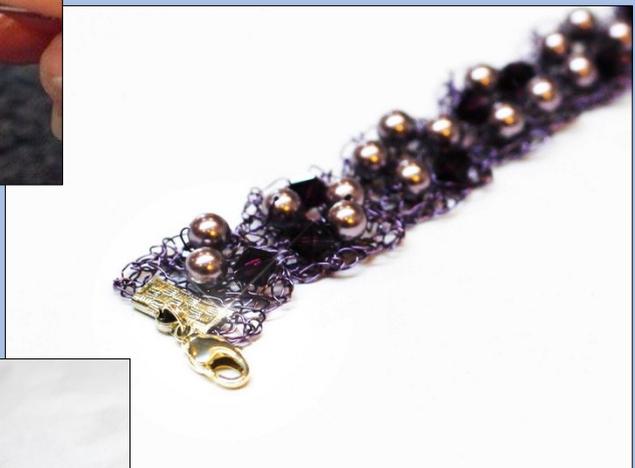
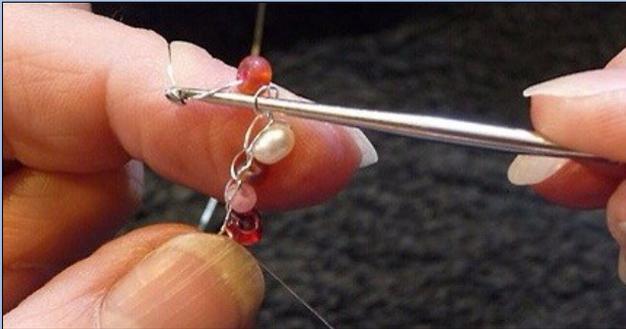
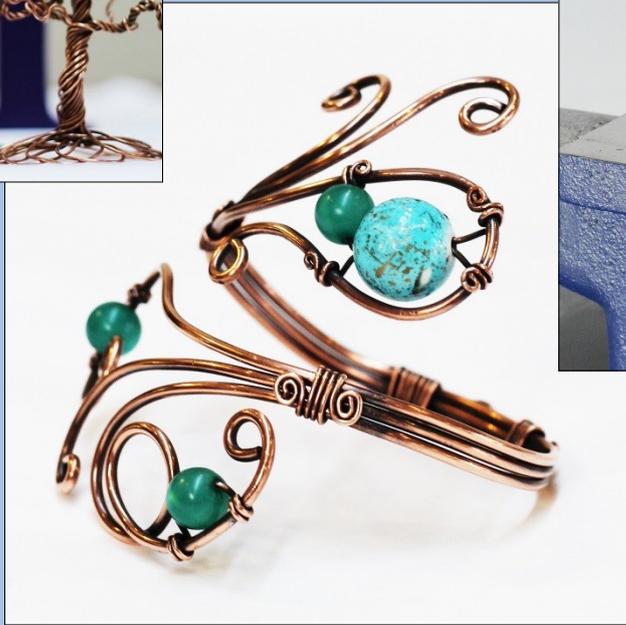
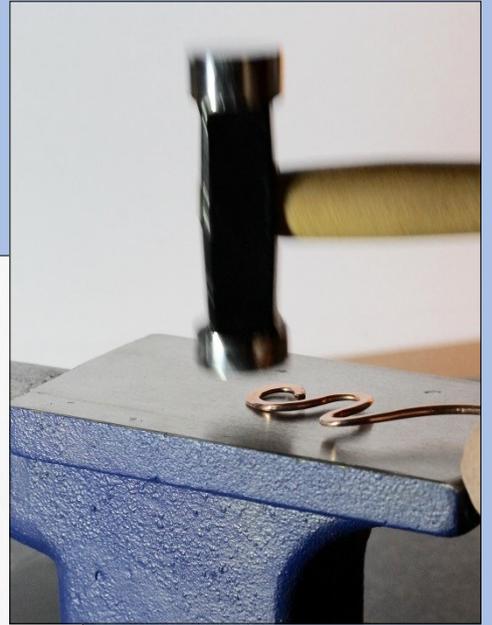
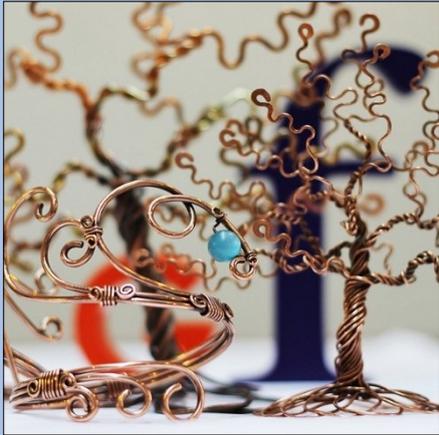
WE ARE ...

Woodworkers and potters, painters and printers, jewellers and card makers, writers and knitters. Blacksmiths, jam-makers and love-spoon carvers, slate-cutters and soap-stirrers. We make clothes for grownups and bibs for babies. We make decorations for the inside of your house and plaques for the outside. We make fabulous cushions for your chairs and snug rugs for your floors. We make and sell pickles and chutney and local honey. We carve owls and bears and mushrooms for your garden. We spin and dye wool, we make fabulous felt insoles for your shoes. We write books for small children. We believe in fair trade, localism and fair prices. We are artists and artisans and we're proud of where we live and what we do to earn our living. We are Crafts Alive.

ORIGIN is a co-operative of makers and artists from the three counties of Carmarthenshire, Pembrokeshire and Ceredigion with its shop based in the busy market town of Carmarthen. In the shop you will find a wide range of high quality handcrafted ceramics, glass, jewellery, metal, textiles, wood and cards as well as a wide range of original art work and prints. Origin presents the work of over 25 local makers which is displayed in this intimate location. The shop is stewarded by member makers so you have the opportunity to meet the makers as well as viewing the extensive range of handcrafted goods when you visit us.

origin





Being part of the project “BE UNIQUE WITHIN EUROPE” implied working towards a common goal: all partners were to make a similar black dress, and at least three accessories that could be used to let this dress stand out from the ordinary.

When meeting each other at the various mobilities in partners’ countries and organisations, we not only learned about cultural backgrounds and the aliveness of handcrafts and traditions in local regions, we also noticed the problems that partners encountered to keep these crafts alive, and very often we recognized similar situations from our own ‘backyard’. Learning about each others problems and the remedies used, helped us to rethink our own methods of handover and dissemination.

Another thorny issue was the use of IT in our project. This was not so evident for craftsmen (and – ladies): using your hands to create items is very different from sitting behind a screen! Participants in the project were encouraged to enter the world of computers. Technical support was offered where needed: many of the students started to use email, putting pictures on the World Wide Web, sharing ideas... this was a very big learning step for some of us.

Working in such a big partnership was a very special experience: from the south to the north of Europe, from the east to the west: this project invited all partners to rethink their own activities. New influences entailed new educational processes, new ways of informal learning, different ideas to incorporate other crafts in the own system. And this again was a beginning to combine various crafts: it gave energy and ideas to look for innovative ways to renew our own craft and to give it a useful function in modern life. We need to make our articles more desirable for younger generations and usable in .day-to-day life.

Personal contact between learners, teachers and staff of all countries belittled cultural differences and enhanced the tolerance towards another way of life. It enriched our thinking and most of all; great friendships and bonds were created: promises to keep in touch after the project and exchange of personal addresses followed. Through this project we’re looking towards a brighter future!

Coordinators

Partners

Belgium ...	Lace School Artofil www.artofil.be
Croatia ...	Association Ecomuseum of Lepoglava www.ekomuzej-lepoglava.hr
Estonia ...	Virumaa Art & Craft Society www.virufolkart.org
Slovenia ...	Idrija Lace School (<i>Project Coordinator</i>) www.cipkarskasola.si
Spain ...	The Asociation Promotora del Encaje de Castilla y León www.museoencaje.com
Sweden...	Grupp 39 www.enisamednolucanin.wix.com/grupp39
Wales ...	Kinesthetics.Cyf www.kinesthetics.org.uk

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